

NEWS AND COMMENT IN THE WORLD OF ART

SUCH wide interest has been manifested in the competition instituted by the Municipal Art Society of New York for a design for the improvement of the triangular park bounded by Broadway, Sixth avenue and Thirty-fifth street, that an extension of time has been allowed to entrants, and the programme may now be secured later than September 25, the date originally set.

This project is based on the offer of R. H. Macy & Co. of three cash prizes for a design to be subsequently carried out under the supervision of the successful competitor. The interest is testified by the fact that over forty requests for programmes were received from intending competitors on the first day of announcement in the press. An exhibition of all designs submitted will probably be held following the decision of the jury.

Several hundred sketches and paintings made on the battlefields of France, sometimes during actual combat, by eight American artists commissioned by the War Department to truthfully portray events and localities of the war have just been deposited by the War Department in the United States National Museum at Washington, and a part of them are already on exhibition to the public.

The eight artist-officers are: Capt. W. K. Aylward, W. J. Duncan, Harvey Dunn, George Harding, Wallace Morgan, Ernest Peixotto, Andre Smith and Harry Townsend. These men were given commissions in the Engineer Reserve Corps and sent to France, and after recording pictorially life in the rear areas they went to the front and sketched actual combat scenes. The fighting pictures are from the St. Mihiel and Argonne drives.

The sketches are full of life and action and will give the American public an idea of the war unembellished by imaginative illustrators and action writers, a thing which has never before been done. A few titles will give an idea of the scope of the work: "Troops descending the Meuse," "Thiaucourt church after the final bombardment," "A tank surprises and cleans up an enemy machine gun nest," "Tanks attacking early, September 26," "The pursuit—United States Army crossing the old No Man's Land in the St. Mihiel sector in pursuit of the retreating enemy," "On the crest of No Man's Land," "Pathway to peace," "American gunfire early morning opening Verdun offensive."

These paintings and sketches, which will be on permanent exhibition at the National Museum, will make a faithful record of America's part in the war which will be of intense interest and value to future generations. The American Museum of Natural History announces an exhibition of industrial art with special relation to textiles and costumes to open on November 12. This exhibition will bring to the attention of teachers, students, professional workers and the general public the surprising advances made in decorative industrial art during the last five years. When the great war began American manufacturers were thrown on their own resources by the closing of the European market. As a result of this, in every sense American art is now being made in the United States, where previously the lead of Europe was implicitly followed. The period of doubt and experiment is now over and a pathway of future advancement clearly indicated toward the goal of a truly national art.

The exhibition will cover a variety of subjects. A salon of costumes by creative artists in woman's dress will be a popular attraction, as well as a display of striking designs in dress silks and cottons, draperies, ribbons, etc., manufactured by leading American textile houses. The inspirations for these creations often find their sources in ethnological specimens in museum collections. Designers for the most progressive houses in America have studied carefully the examples of applied art of different ages and peoples on view in the public museums of New York and have drawn therefrom many ideas of practical value.

On the side of mechanics the relation between ancient and modern machinery will be brought out in the history of the loom, of block printing, of embroidery and of other methods of weaving and decorating cloth. Several modern textile machines will be shown in actual operation. Batik, tie dyeing and other hand crafts will be fully treated by examples in process. Nearly all the technical features of modern weaving go back to primitive times, when "Adam delved and Eve spun," and there are many ancient types of textile construction that cannot be done with modern machinery. At this time selected specimens will be brought together from the various collections in the American Museum to show the fundamental relations between design and construction. Material to be used by teachers and students of art in the schools of New York is now being prepared in the American Museum of Natural History in cooperation with the State Board of Education. This includes models illustrating different technical processes in weaving, actual specimens for circulating loan collections, photographs and lantern slides of fine examples of applied art and drawings that illustrate the natural history of the materials.

The salon of costumes the special exhibitors will be: A. Beller & Co., Bonwit Teller & Co., Harry Collins, R. C. Faulstich, Otto Kahn and one or two others to be announced later. In the textile field H. R. Mullinson & Co. will thoroughly cover modern block printing and Jacquard loom in operation. Both will also display beautiful silk fabrics of American construction and design. Draperies by Cheney Brothers and Marshall Field & Co. of Chicago will

give an idea of the decorative materials now available for house furnishing. Johnson, Cowdin & Co. will exhibit ribbons and the manner of making them. Burton Brothers & Co. printed cottons, while David Aaron & Co. will demonstrate that beautiful embroidered can be produced by machinery.

Mr. Emile Bernat will operate a tapestry loom and Miss Marion Powys will explain the intricacies of lace-making. In addition to these exhibits the work of associated artists in hand decorated fabrics will be on view, as well as beaded bags reflecting the art of the American Indian. Rare examples of old Persian textiles will be loaned for this exhibition by Kevorkian.

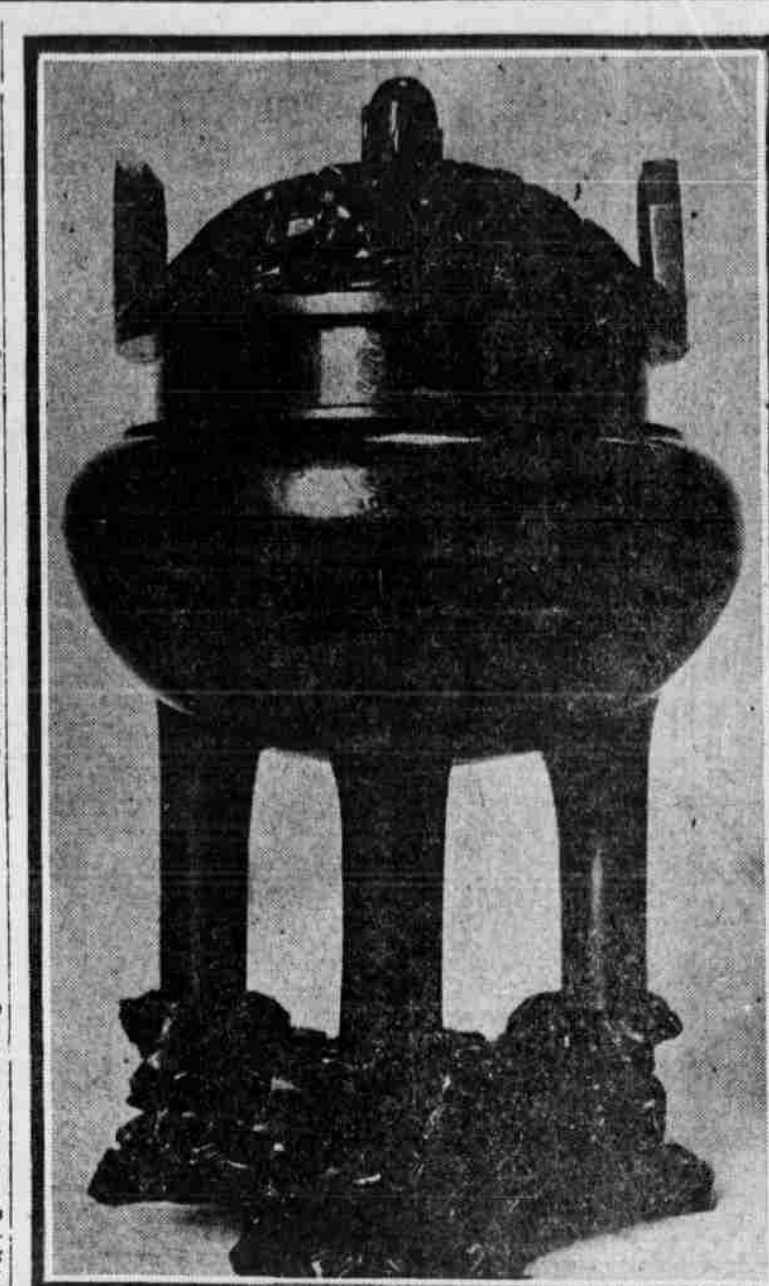
There is a big story of progress to be told in an adequate exhibition of recent industrial art—a story of beauty coming into things of everyday use. The textile and costume industries are far and away the most important in New York and their proper development calls for an increasing number of highly trained workmen. Lifelong advantage will result from the proper training of youth in vocational and other schools, and it is apparent that great problems of education must be solved if America is to make and hold her place as a nation among nations with usable art that expresses her individuality.

The Brooklyn Museum announces the receipt and installation of a magnificent gift from Mr. Samuel P. Avery, and that the objects are now on view in the first floor, central section, of the museum. The gift in question makes a climax to the already celebrated Avery collection of Chinese cloisonne enamels by the addition of seventy-three pieces, besides which there are thirty-seven ancient Chinese bronzes and gold bronzes. All the pieces were sent from Mr. Avery's home at Hartford, Conn., and make a notable addition in dimensions and quality to the original collection. The recently donated cloisonne include: A Chien-lung (eighteenth century) palace censer, 47 inches high, of quadrifol form, with gilt bronze dragon handles and gilt bronze domed cover, decorated in enamel with flowering plants and rockeries. A Chia Ching (eighteenth century) palace censer, 45 inches high and 22 inches in diameter, supported by three cloisonne cranes, and decorated in enamel with landscapes and river scenes. A Chien-lung incense burner, 28 inches high and 19 inches in diameter, with gilt bronze handles in form of ascending curv and enamel decoration of chrysanthemum, foliage and Buddhist emblems. A Kang Hsi plant jar (seventeenth century), 14 inches high and 27 inches in diameter, with bold design of lotuses rising from water, together with aquatic birds and rockeries. A Pekin enamel vase (eighteenth century), 20x15 inches and 10 inches high, with elaborate floral decoration. An early nineteenth century Pekin enamel Buddhist shrine, 17 inches high. A Yung Cheng (eighteenth century) enamelled temple bell, 12 inches high, with a square enamel lantern, 21 inches high, of double enamel form, with sides of colored glass and two sides of openwork, surmounted by a gilt bronze dome supporting a lapis lazuli sphere, with borders of champleve enamel on gilt bronze.

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Chinese silver inlaid bronze incense burner, 14th century, Ming dynasty, in the Brooklyn Museum. Recently presented by Samuel P. Avery.

The designs of the silver wire inlay include four grotesque animals, posed amid diaper patterns; archaic oge masks on the neck, and oge masks and other hieratic motives on the legs. The name of the maker, Shih Sou (said to have been a Buddhist monk), is inscribed on a silver inlaid panel under the piece. Another four character mark on the bottom of the inside gives the owner's family or personal name, Peh Tsang, followed by the words "precious kettle." Dark olive patina. Height, 17 inches; diameter, 13 1/4 inches.

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Among the larger vases ranging from 12 inches to 26 inches in height are a Chien-lung biberon shaped vase, enamelled with lotus blossoms; a Chien-lung pear shaped bottle, enamelled with lotus flowers and green scrolls; a Yung Cheng vase, enamelled with floral and hieratic designs; a Ming vase, enamelled with lotus flowers, leafy scrolls and grotesque bird motifs and the neck encircled by a coiling dragon in bronze; two Chien-lung biberon shaped bottle vases, one enamelled with bats, Chinese characters and vignette panels, and the other enamelled with Buddhist emblems and lotus flowers; two Chien-lung beakers, enamelled with lotus flowers and hieratic scrolls; a Chien-lung quadrilateral vase with gilt bronze handles in the form of sceptres, enamelled with flowers, bats and Chinese characters; a Ming pear shaped vase, enamelled with clouds and dragons, and a considerable number of other vases, including many pieces of the Ming dynasty. Besides a large number of incense burners, the following classes of objects are represented by varied examples: Jars, jardiniere, presentation boxes, perfume boxes, incense boxes, seal boxes, manuscript boxes, bowls, trays, dishes, libation cups, wine pots, lanterns, candlesticks, table screens and water holders for scholars' use, mandarin hat stands, snuff bottles, medicine bottles and Buddhist dainties, emblems and symbols.

These recent additions to the Avery collection have called for the construction of eight additional upright cases, of which five are of the considerable size of seven and a half feet long, four feet broad and seven feet high. The new installation has also involved a rearrangement of the entire collection, already known as the largest and most important of its class in the world. The total number of enamels in the Avery collection, which includes painted Pekin enamels and champleve enamels beside the cloisonne, is 360, of which 109 were presented about a year ago, including a screen from the Winter Palace at Pekin, nine feet wide and eight feet high. The total number of cases used to display the pieces is thirty-six, most of which are of unusually large dimensions. Fifteen of the wall cases are each nine feet high by seven feet broad. Among the interesting objects of the older collection are a colossal palace box, two colossal kites, a palanquin, four kennel several garden seats, a collection of mandarin ceremonial sceptres, and a considerable number of animal and human figures which are rarely found in other similar collections. A feature of the recent installation is the exhibition of twenty-one of these human figures in a single case.

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